DOORS
The Doors
Guitar Tablature
Anthology
Twenty of The Doors' classic
songs arranged exactly
as they were played.
THE
doors

Exclusive Distributors:
Music Sales Limited
8/9 Frith Street, London W1V 5TZ, England.
Music Sales Pty Limited
120 Rothschild Avenue, Rosebery, NSW 2018, Australia.

Order No. AM85127
ISBN 0.7119.2690.5

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Designed by Pearce Marchbank Studio

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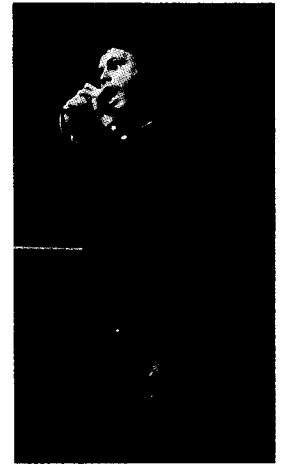

The Doors Guitar Tablature Anthology

Steven Rossen

The Doors were a celebration of all that was great, not-so-great, weird, and wonderful about the Magic Kingdom of Los Angeles. They sang of backdoors and bars, women and wine, and there was something uniquely Los Angelesque about them. Perhaps it was because they met on the venerable campus of UCLA, a university situated in the student city of Westwood and just bordering the excess and glamour of Beverly Hills. A true LA institution. And maybe it's because some of the members of the band came together at Venice Beach, exchanging rogue ideas and views on philosophy and music and the lives of lizards. The bonds were formed in these places – along the Pacific coastline amidst the wild smells of sea water and incense and musty buildings , and in the corridors of learning where youth flexed its cerebral muscles.

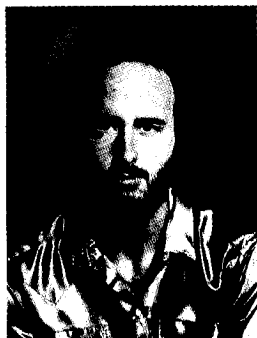
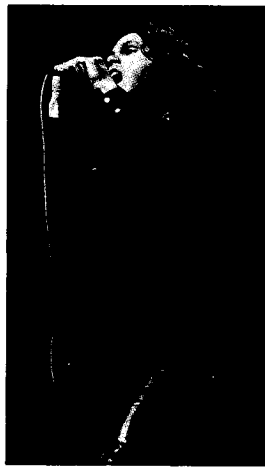
These images, these sounds, these smells became the substance of Doors music. You could hear it in the Vox Continental organ sounds keyboardist Ray Manzarek conjured; it was certainly there lurking beneath the surface of Jim Morrison's vocals; and even in the simplistic drum patterns of John Densmore there resided the percussive ghost of LA. That dark ebb and flow which is the City of Angels: not quite the ebony nightmare of New York, the windy fever which is Chicago, nor the homespun dustbowl of Texas. But rather a safer landscape, smokey and dramatic in its fashion, but somehow less threatening than these cities and other places where rock and roll was born.

And while Morrison was the obvious focal point of the band and Manzarek the main source of music it was really guitarist Robby Krieger acting as a catalyst who gave The Doors their fury, their tension and this unique shadow we've called 'the ghost of LA.' To learn that Krieger is a native Californian, native Los Angelino, is no surprise. Born on January 8 1946 he was the youngest member of the band and really the least imposing. Morrison had, well everything, Manzarek a quasi-Ben Franklin music doctor look, and Densmore a certain misty mystic aura. And Krieger? Dirt brown hair, a frizzy and scraggled beard, and a habit of not finishing sentences. Unassuming. But Krieger, a pre-Doors bandmate of Densmore in the Psychedelic Rangers, was the fire and the substance of the quartet. He fleshed the ghost.

It was his background as a musician, beginning with the guitar at age fifteen, which gave Krieger such a wide vocabulary from which to choose. He studied the classical subtleties of Montoya and Segovia, moved into the more celebratory realm of flamenco, and then just as quickly discarded these styles for folk or blues or rock. Not to mention the wonderful finesse and grace with which he played bottleneck. Krieger had it all and that's why his solos always sounded so different and yet, were always right on target.

Just as George Harrison, not the most gifted guitarist nor the most technical, always pulled the miracle riff from the bag, so did Robby always find the perfect notes. He didn't have great speed and yet there was a fluidity and strength in the notes he picked – there may not have been many of them but each one sang a song unto itself. One quick listen to the lines on 'Love Me Two Times' will confirm this statement. But here again, Krieger was always in control of his instrument and sonically capable of taking these anorexic-sounding tones and making them work majestically within the track.

'I just used an old Fender amp and an old Gibson SG', Krieger explained in a recent interview on television and in Guitar World magazine. 'We had what appeared to be Acoustic amplifiers but they were actually homemade jobs with about ten times as much power and big JBL speakers. They all had horns on top which didn't really make for that great-sounding of an amp. But they were loud. I used a Fuzz pedal and an Echoplex.'

Krieger is the first to admit that the amplifiers he used didn't exactly lend themselves to creating spatial and religious-sounding guitar squawks and squeaks. Krieger's command came beneath the fingers more than from the amp. But he is responsible for producing some wonderful six-string music not only on the Doors album but on his own solo albums as well. There are four individual albums in release: Robby Krieger and Friends (1977); Versions (1982); Robby Krieger (1985); and his most recent, Door Jams. The newest is a compilation of those first three records, ranging from the

shrapnel-laden 'Gavin Leggit' to the jazzy 'The Ally.' It is valuable fodder for the Krieger fanatic and is testament to those eclectic chops.

But for all the music he has made as a solo player, the guitarist will always and forever be remembered as one of the Doors. And so he should. Those records stand up to this day and it is no wonder that artists like Billy Idol (re-doing 'LA Woman') and others are keeping Doors music alive. And it is that volume of work to which this book is dedicated. Krieger's playing on those records was textbook-simple, melodic and powerful.

The Doors was released in the beginning of 1967 during the Summer of Love, with the Vietnam war still raging madly, bell bottoms and paisley all the rage, and bands like Love, Buffalo Springfield, The Byrds, and Frank Zappa's Mothers Of Invention doing time in the many clubs lining Sunset Boulevard. It was a changing and fomenting period and rock and roll ended up having two heads: at the time it was easing the angst in these savage teenage breasts, it was stirring up the pot. Music added fuel to the fire and provided these essentially middle class kids with a banner, something to identify with. And boy, did they take The Doors to heart!

This eponymously-titled debut became an anthem for this efflorescent generation. *The Doors* was theatre; it had characters, scenes changes and story lines which captured hearts not only in California but across the entire country. And if Morrison was the leading man, Manzarek the director, and Densmore a supporting actor, then Krieger was the unequivocal music and sound effects man. His guitar tone was eerie, spiritual, atramental; it spoke of dark things and hidden thoughts and it was decidedly seductive and it was everything six strings should sound like. And his solos, oh, his solos.

In this book there are four songs culled from this first release, 'Break On Through (To The Other Side)', 'Soul Kitchen', 'Twentieth Century Fox', and 'Light My Fire'. This latter cut became a paean to the Love hordes and it includes perhaps Krieger's finest solo ever (and certainly his most famous). It begins like a snake, slippery and lubricious, winding between two simple chord changes (two chord changes). The solo takes on form and direction and by the end of it Robby's SG is howling like a banshee and we are caught up with it. When the section is finally terminated we want to hear more and it's no surprise then that this song (writing credits were given to the entire band but Krieger was responsible for nearly all the words and music in this one) went to No. 1 in this country and catapulted the quartet from regional to national status.

'Love Me Two Times' and 'People Are Strange' from *Strange Days*, their follow-up, are both curious tracks in that they have no real guitar solo sections. Many of Krieger's guitar tracks were sans solos but he was such a wonderful and creative rhythm player that these lines provided buoy enough. 'People Are Strange' in particular, has a mesmerizing legato sort of rhythmic feel and again it bears that thin, stretching type of tone he was by now earmarking as his own.

Waiting For The Sun came out in 1968 and it was a breathless piece of work from start to finish. A true opus, it would be difficult to choose another Doors album where Krieger played such an important role. This was the first album on which the band used an outside bassist (Manzarek always covered those parts with a Rhodes piano bass) and perhaps it was to this new sonic backdrop Krieger was able to kick into high gear. 'Hello, I Love You', 'Love Street', 'Spanish Caravan', and 'Five To One' are represented here and they are all excellent examples of his various styles. This first cut is reminiscent of the Kinks' 'All Day And All Of The Night' and showcases Robby's sledgehammer rhythm attack (one of the first quasi-heavy metal tones); 'Love Street' is a tribute to his jazz chops while 'Spanish Caravan' gives a nod to his Montoya/flamenco period. And the latter is simply Krieger laying back and allowing Morrison to go through his character metamorphosis.

'Touch Me' was the first time the band worked with a horn section (in fact, one of the first times any rock band worked with brass). *The Soft Parade* was also the first album listing individual writing credits and it's now plain to see just how prolific the guitarist was. He wrote or co-wrote five of the record's nine cuts (including 'Touch Me'). 'Wild Child', a Morrison composition, showcases Krieger's fiery side as he wrenches hell out of his neck and breathes real emotion into this main guitar lick.

Morrison Hotel, shipped in 1970, was a strong comeback after the somewhat disappointing prior release. Krieger was little short of brilliant as he danced about his Gibson in a blues tango on 'Roadhouse Blues' and played some memorable lines on 'Peace Frog/Blue Sunday'.

The title track of *LA Woman*, 'Riders On The Storm', and 'Love Her Madly' are representatives of the group's seventh album (their previous release was the non-studio Absolutely Live). 'Riders...' weaves fragile blues licks around Morrison's dreamy vocals and it is a testament to Krieger's strength not only as an interpreter of the singer's visions but as a proficient accompanist as well.

We'll probably never speak of Robby Krieger in the same breath as Jeff Beck or Eddie Van Halen. And rightly so because he is not that type of player. Krieger composes with his instrument; he orchestrates and invents and twists the musical cloth to produce an entirely new fabric. No one else could have been guitarist for The Doors, no one else would have known how.

But Robby is not one to rest on his laurels. He is currently working on another instrumental album, a direct to DAT recording, with Arthur Barrow and Bruce Gary. He is also working on several soundtracks and is musical consultant on the Oliver Stone film *The Doors*. Had Robby Krieger done nothing more than 'Light My Fire', his name would be in the record books. But he's provided us with a magical and moving scope of work and it is to these songs this book is dedicated.

Light My Fire

Words & Music by The Doors

F♯m
Am(9)
F♯m
Chorus:
G
A
girl, we could-n't get much high - er.
Come on ba-by, light my fire.
mf
D
Dsus4
D
G
A
D
B
G
D
Come on ba-by, light my fire.
Try to set the night on
E
E7
Am(9)
F♯m
fire.
The time to hes-i-tate is through.
No
mp
Am
F♯m
Am(9)
F♯m
time to wal-low in the mire.
Try now we can on - ly lose,
and our

Am(9)
F♯m
Chorus:
G
A
love be-come a fu-n'ral pyre.
Come on ba-by, light my fire.
mf
D
Dsus4
D
G
A
D
B/D♯
Come on ba-by, light my fire.
G
D
E
Organ solo:
Am
Bm
Try to set the night on fire!
Yeah!
Guitar solo:
Am
Bm
Rhy. Fig. 1
*w/Rhy. Fig. 1 (till end of solo)
Gtr.II (kybd.)
68
Gtr. I
f
*Keyboard improvises on figure.

Am Bm Am Bm Am Bm Am Bm
Am Bm Am Bm Am Bm Am Bm
Am Bm Am Bm Am Bm Am Bm
Am Bm Am Bm Am Bm Am Bm
Am Bm Am Bm Am Bm
Am Bm Am Bm Am Bm
TAB

Am Bm Am Bm Am Bm Am Bm
Am Bm Am Bm Am Bm
Am Bm Am Bm Am Bm
Am Bm Am Bm Am Bm
8va
Am Bm Am Bm Am Bm
8va
Am Bm Am Bm Am Bm Am Bm
8va
1/4
loco
1
T
A
B

Am Bm Am Bm Am Bm
T
A
B
Am Bm Am Bm Am Bm Am Bm
Am Bm Am Bm Am Bm Am Bm
Am Bm Am Bm Am Bm Am Bm
Am Bm Am Bm Am Bm Am Bm
Am Bm Am Bm Am Bm Am Bm

Am
Bm
Am
Bm
Am
Bm
Organ arr. for Gtr.
G
D
F
B♭
E♭
A♭
Gtr.
hold throughout
A
The

Verse 2:
Am(9)
F♯m
Am
time to hes - i - tate is through.
No time to wal - low in the mire.
Gtr. I
mf
F♯m
Am
F♯m
Try now we can on - ly lose,
and our
Am(9)
F♯m
Chorus:
G
A
love be - come a fu - n'ral pyre.
Come on ba - by, light my fire.
D
Dsus4
D
G
A
D
B
Come on ba - by, light my fire.
P.M.

G D E E7
Try to set the night on fire! Yeah!
Verse 4:
Am7
You know that I would be un - true.
F♯m Am7 F♯m Am7
You know that I would be a liar if I was to say to you,
F♯m Am7 F♯m
girl, we could-n't get much high - er.
Chorus:
G A
Come on ba - by, light my fire.
D Dsus4 D G A D Dsus4 D
Come on ba - by, light my fire.
F C
Try to set the night on fire.

D
Dsus4
D
F
C
Try to set the night on fire.
Try to set the night on fire.
Try to set the night on fire!
Organ arr. for Gtr.
G
B♭
E♭
A♭
Free time
A
Gtr.

L.A. Woman

Words & Music by The Doors

Verse 1:
w/Rhy. Fig. 1 (4½ times)
Well I just got in-to town a-bout an ho-ur a-go.
I took a look a-round see which way the wind blows.
With a lit-tle girl in a Hol-ly-wood bun-ga-low.
Are you a luck-y lit-tle la-dy in the cit-y of light?
1/2
1/2

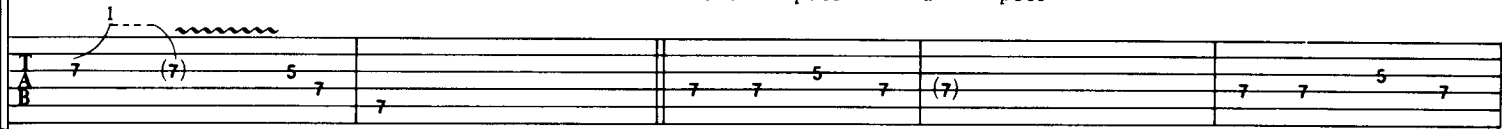
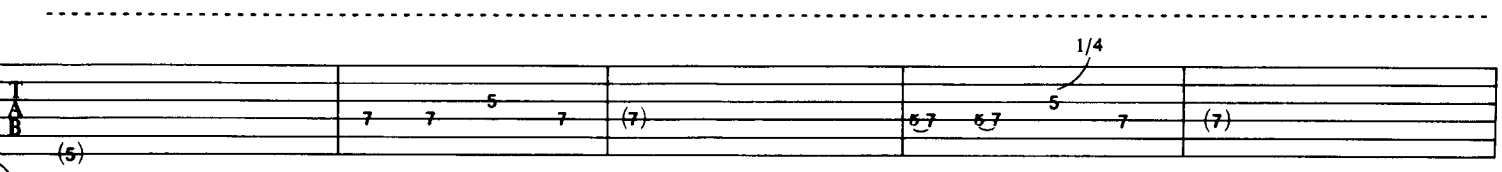
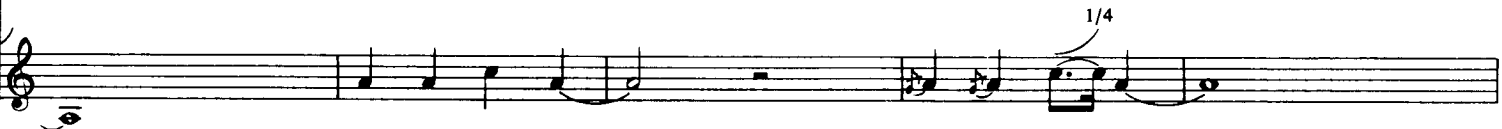
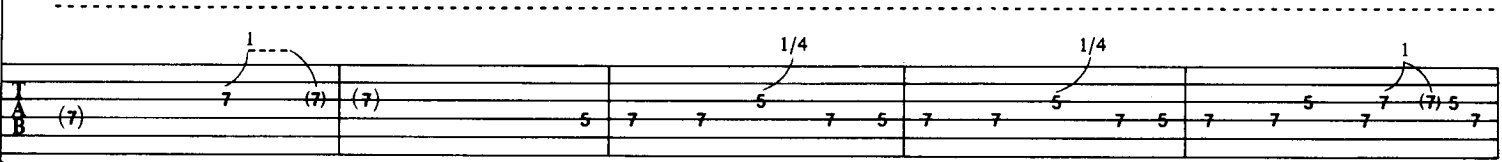
w/Rhy. Fig. 2 (2 times, see below)
GII
Or just an - oth - er lost an - gel?
Cit - y of night,
cit - y of night.
AII
GII
A
(cont. in notation)
Cit - y of night,
cit - y of night.
Whoa! Come on!
Guitar solo
w/Rhy. Fig. 1 (6 times)
A
Rhy. Fig. 2 (Gtr. II)
G
A

Verse 2:
w/Rhy. Fig. 1 (4 times)
L. A. woman,
L. A. woman.
L. A. woman Sun-day af - ter - noon.
1/2
1
1

L. A. wo - man Sun - day af - ter - noon.
1/2
L. A. wo - man Sun - day af - ter - noon, drive through your sub - urbs in to your
(cont. in slashes)
w/Rhy. Fig. 2 (2 times)
blues. In - to your blues. Yeah! In - to your
blue, blue blue, in - to your blues. Oh yeah!
Piano solo
w/Rhy. Fig. 1 (4 times)
Interlude:
Rhy. Fig. 3
Both gtrs.
*Play 4 times
15
*Vocal enter last time.

w/Rhy. Fig. 3 (8 times)
See your hair is burn - ing;
hills are filled with fire.
If they
w/Rhy. Fill 1
say I nev - er loved you,
you
know they are a li - ar.
A (Both gtrs.)
Driv - in' down your free way,
mid - night al - leys roam.
Cops in cars, the top - less bars,
nev - er saw a wom-an
w/Rhy. Fig. 2
so a - lone,
so a - lone.
Rhy. Fill 1 (Gtr. I)
hold
hold
T
A
B

G
A
So a - lone,
so a - lone.
w/Rhy. Fig. 1
Mo - tel mon - ey, mur - der mad - ness,
a - change the mood from glad to sad - ness.
Half time
Gtr. I (Gtr. II out)
N.C.(Am)

accel. poco a poco
Mis - ter Mo - jo ris - in'.
Mis - ter Mo - jo ris - in'.
Gtr. I
accel. poco a poco
Gtr. II
accel. poco a poco
Mis - ter Mo - jo ris - in'.
Mis - ter Mo - jo ris - in'.
Got - ta
1/4
1/4
1/4

keep on ris - in'.
Mis - ter Mo - jo ris - in'.
Mis - ter
Mo - jo ris - in'
Mo - jo ris - in'.
Got my

Mo - jo ris - in'.
Mis - ter Mo - jo ris - in'.
Got - ta
keep on ris - in'.
Right in, right in.
Goin' right in, right in.

Goin' right in, right in.
I got-ta ride in, ride in.
Babe, right in, right in.
I got-ta whoa, yeah.
Right. Oh, yeah.
♩= 168
Gtr. II
*C
*Chords derived from kybd. and bass.

D
w/Rhy. Fig. 1
A
Well,
Verse 3:
w/Rhy. Fig. 1 (4 times)
just got in - to town a - bout an hour a - go.
Took a look a - round me which way the wind blows.

You're my wo - man.
My lit - tle L. A. Wo - man.
Yeah, my L. A. Wo - man,
'ay 'ay,
come on, come on. L. A. Wo - man come on.
Fade out

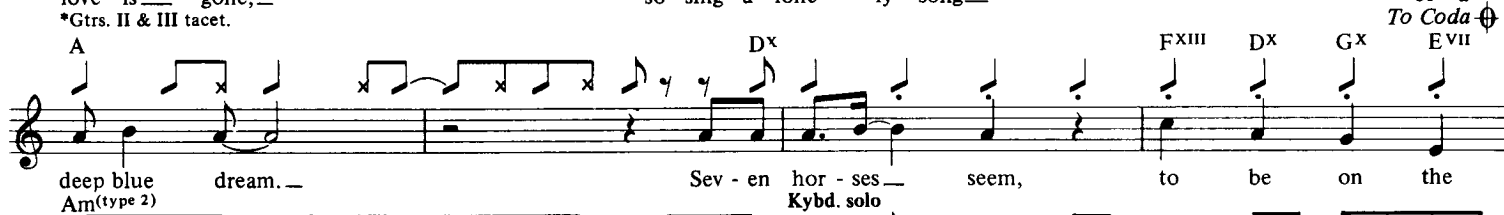
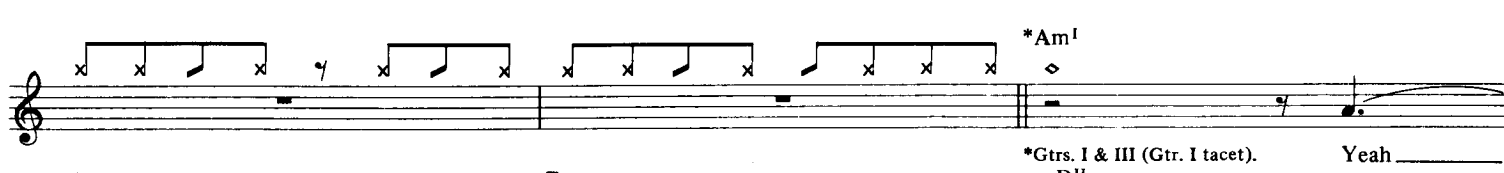
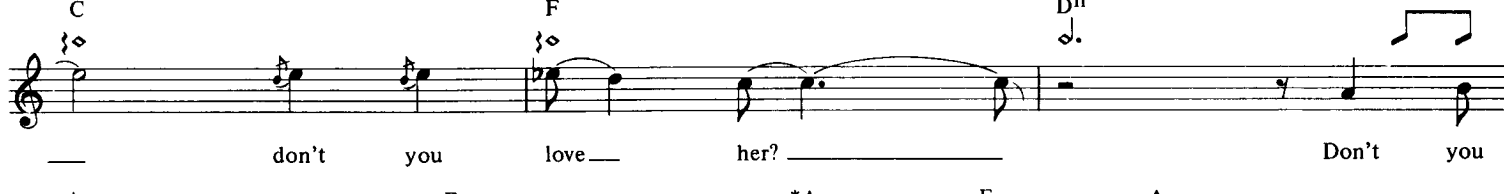
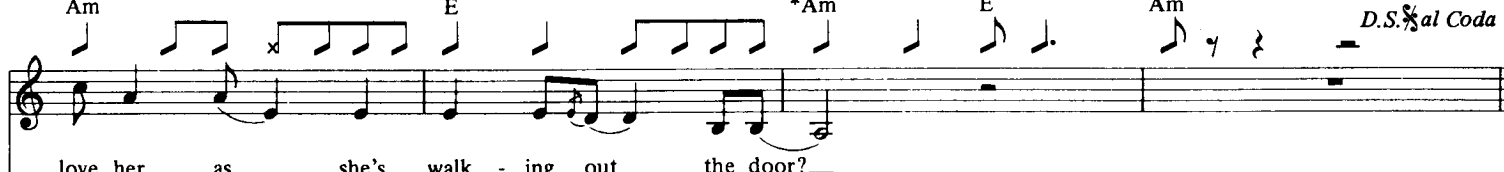
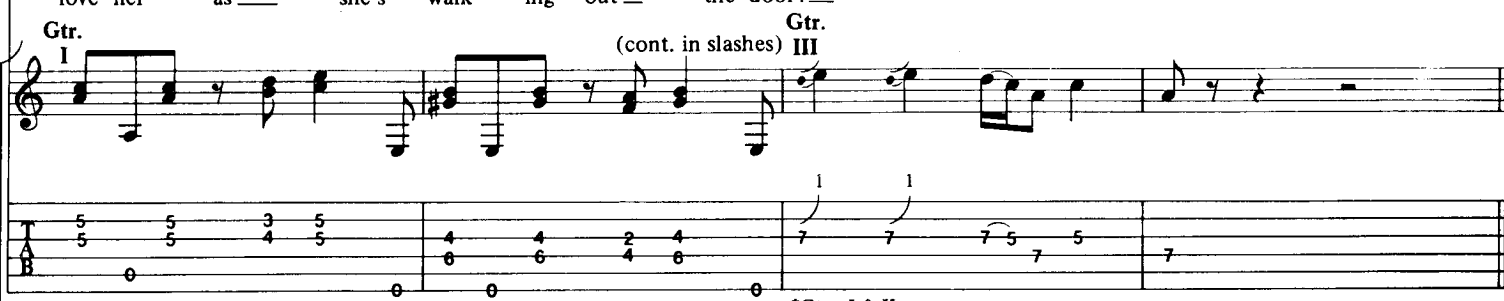
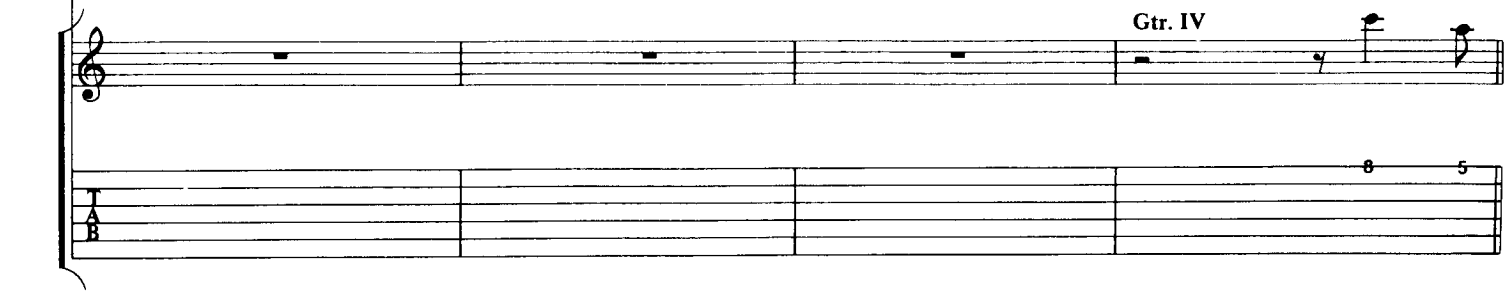
With a lit-tle girl in a Hol-ly-wood bun-ga-low.
Are you a
1/2
luck-y lit-tle la-dy in the cit-y of light?
Or just an-
w/Rhy. Fig. 1 (1st 3 bars only)
w/Rhy. Fig. 2 (2 times)
G
oth-er lost an-gel?
Cit-y of night.
hold
A
G
Cit-y of night.
Cit-y of night.
hold
hold

A
w/Rhy. Fig. 1 (2 times)
A
City of night.
Whoa!
Come on!
Verse 3:
w/Rhy. Fig. 1 (until fade)
L. A. Woman,
L. A. Woman.
L. A. Woman.
hold
hold

Love Her Madly

Music by The Doors. Words by Robbie Krieger

F
D
Am
Gtr. II
be her dad - dy?
A - don't you love her face?
Don't you
E
Am
A
Am
love her as she's walk - ing out the door?
Like she did one
*(cont. in slashes)
Gtr. III
*Gtr. II double Gtr. I
w/Rhy. Fill 1 (Gtr. I)
E
*Am
D
Am
thous - and times be - fore.
Don't you love her ways?
A - tell me
Gtr. I
hold
hold
*Gtr. II
Rhy. Fill 1 (Gtr. I)

E
what you say.
Don't you love her as she's walk - ing out the door?
(cont. in slashes)
*Am
E
Am
**D5
All your love,
all your love,
Gtr. III
1/2
hold
*Gtr. II double Gtr. I.
**Piano arr. for Gtr. II.
w/Fill 1
all your love,
all your love.
All your
Fill 1 (Gtr. II)

*Gtr. I
G
C VIII
B
B♭
E
1 open
love is gone,
so sing a lone - ly song
of a
*Gtrs. II & III tacet.
To Coda
A
D x
F XIII
D x
G x
E VII
deep blue dream.
Sev - en hor - ses
seem,
to be on the
Am (type 2)
Kybd. solo
mark.
*Am I
*Gtrs. I & III (Gtr. I tacet).
Yeah
C
F
D II
don't you love her?
Don't you
Am
E
*Am
E
Am
D.S. al Coda
love her as she's walk - ing out the door?
Gtr. I
(cont. in slashes)
Gtr. III
*Gtrs. I & II
w/Rhy. Fig. 1 (2 times)
Coda Am
mark.
Gtr. IV

Guitar solo
w/Rhy. Fig. 1 (2 times)
Dm
Dm7sus2 Dm
Dm7sus2
w/Rhy. Fig. 1
Am
*Am(type 2)
C VIII
F XIII
D X
1/4
*Gtrs. I & II until fade.
Am(type 2)
Well don't you
Riff A
w/Riff A (until fade)
love her_ mad - ly?
Ah don't you love her_ mad - ly?
Ah don't you
Fade out
love her_ mad - ly?

The Crystal Ship

Words & Music by The Doors

Verse 2:
C
Fm
Cm
The days are bright and filled with pain. En-
Bbmaj7
Gb
F
Bb
close me in your gentle rain. The time you ran was
C
Bb
F
Eb
F
Eb
F
too in - sane, we'll meet a - gain, we'll meet a - gain.
Piano solo
Fm
Eb
⑥1fr. ⑤3fr. ④3fr.
F C F
④3fr.
C F F C
Eb
hold

Fm
Db
Ab
Eb
⑥8fr.
C C
⑥8fr.
C C
Oh
Verse 3:
Fm
Cm
Bbmaj7
Gb
tell me where your free-dom lies, the streets are fields that nev-er die. De-
hold
hold
hold
hold
T
A
B
w/Rhy. Fig. 1
F
Bb
C
F
Eb
liv - er me from rea - sons why you'd rath-er cry.
F
Eb
⑥13fr.
F F
⑥13fr.
F F
⑥13fr.
F
hold
Verse 4:
Fm
I'd rath-er fly.
The cry-stal ship is
Cm
⑥6fr.
Bb
Bbmaj7
⑥6fr.
Bb Bbmaj7
⑥2fr.
Gb Gb
hold
hold
be-ing filled. A thou-sand girls, a thou-sand thrills. A
F
⑥6fr.
Bb Bb
⑥6fr.
Bb Bb
C
Bb
hold
mil lion ways to spend your
F5
Eb
F5
F1
time when we get back I'll drop a line.
rit.

Five To One

Words & Music by The Doors

may take long - er.
They got the guns but
we got the num - bers.
Gon-na win yeah, we're tak-in' o - ver. Come on!
Guitar solo
8va
loco
8va
loco
Verse 3:
N.C.
Your ball-room days are ov - er ba - by. Night is draw - ing near.
Shad - ows of the ev - 'ning crawl a - cross the years.
You walk a - cross the floor wit da flow - er in your hand; Try-'na tell me no-one

un - der - stands.
Trade in your ho - urs for a hand - ful of dimes.
Gon - na make it, ba - by, in our prime.
Get to - geth - er one more time.
Get to - geth - er one more time.
Get to - geth - er one more time.
8va
mf
Get to - geth - er one more time.
Get to - geth - er
one more time.
Get to - geth - er one more time.
*8va
*Lead vocal ad lib. on "Get together one more time."

8va
Freely
Spoken: "Hey come on honey, you go along home and wait for me baby, I'll be there in just a
little while. You see, I got to go out in this car with these people..."
loco
Get to - geth - er one more time.

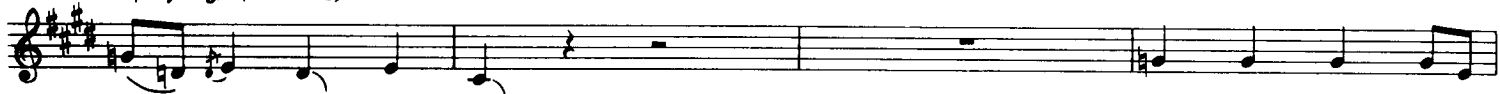
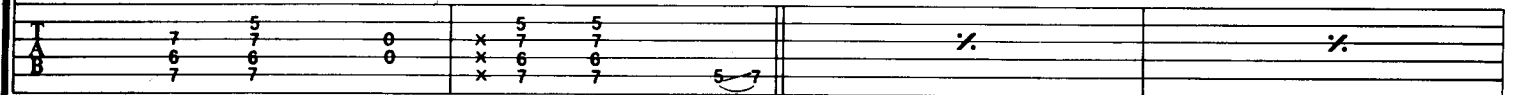
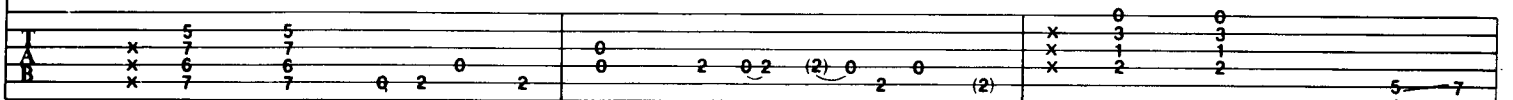
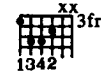
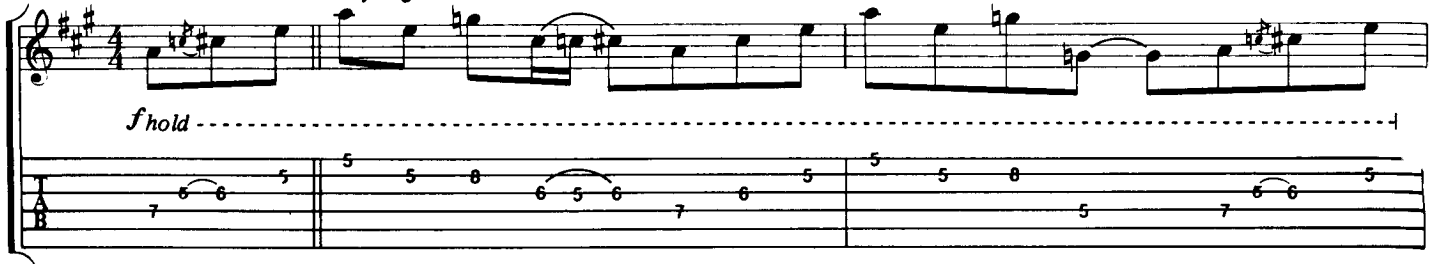
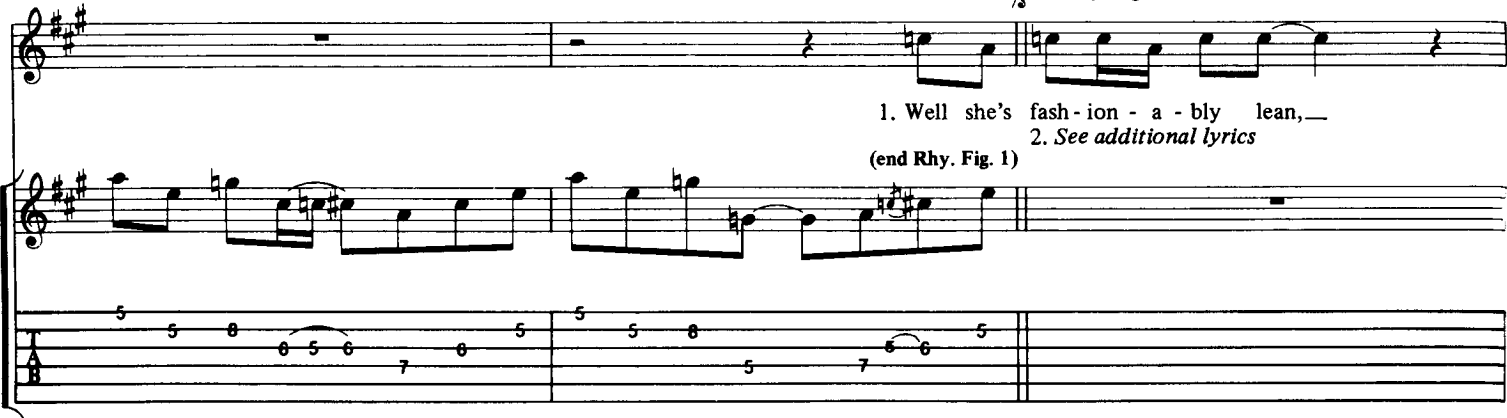
Get to - geth - er one more time.
Get to - geth - er got - ta
8va
get to - geth - er got - ta get to - geth - er got - ta.
8va
8va
loco
Spoken: "Take you up in the mountains and... ha, ha, ha. I love my girl.
Fade out
She's lookin' good, lookin' real beautiful. I love ya, come on..."

Roadhouse Blues

Words by Jim Morrison. Music by The Doors

Yeah, we're goin' to the road - house gon - na have a real old a good time.
Yeah in back of the road - house they got some bun - ga - lows.
Yeah, in back of the road - house they got some bun - ga - lows.

And that's for the peo-ple who like to go down slow.
Chorus:
N.C.(A7)
Let it a-roll, ba-by roll.
Let it a-roll, ba-by roll.
Rhy. Fig. 1
Let it a-roll, ba-by roll.
B
Let it a-roll,
C
B
all night long.
(end Rhy. Fig. 1)
Guitar solo
N.C.(E7)
Spoken: "Do it, Robbie, do it."

hold
hold
You got - ta roll, roll, roll, you got - ta
Rhy. Fig. 1

w/Rhy. Fig. 1 (14 times)
thrill_ my soul, al - right.
Roll, roll, roll, roll a -
through my soul_ *de got - ta peep - a con - cha choo - chom,
paw conk conk,_ I goin' ta hay - cha coon - a may - cha,
*Nonsense syllables.
ba ba loo la hey chow,_ bow pa key chow ee - sown comp,_ yeah right.___
3
Ash - en la - dy,___ Ash - en la - dy,___ give
up your vows._ Give up your vows._ Save our ci - ty,___
w/Rhy. Fig. 1 (1st bar only)
save our ci - ty,___ right now.
E7
Verse 2:
Well I woke up this morn - ing I got_ my - self a beer._
Yeah, I woke up this morn - ing and I

got my - self a - beer. The
fu - ture's un - cer - tain and the end is al - ways near. Let it
Chorus:
w/Rhy. Fig. 1 (1st 7 bars only)
N.C.(A7)
roll, ba - by roll. Let it a - roll, ba - by roll.
Let it a - roll, ba - by roll. Let it a -
B C C♯ D D♯ N.C.(E)
roll, hey, all night long.
8va
loco

Twentieth Century Fox

Words & Music by The Doors

w/Rhy. Fill 1 (1st time)
w/Rhy. Fill 2 (2nd time)
Chorus 1 & 2:
E
E7
A
She's a Twen - ti - eth
G
A
C♯
③6fr.
Cen - tu - ry Fox. She's a Twen - ti - eth Cen - tu - ry Fox. No
Am
G
F
C
tears, no fears, no ru - ined years, no clocks.
hold
E
E7
2nd time to Coda
D
(E7)
She's a Twen - ti - eth Cen - tu - ry Fox now yeah.
Rhy. Fill 1
Rhy. Fill 2

Guitar solo
*A7
grad. bend
1/2
*Chord names derived from organ & bass parts.
A
G
F
D
E
hold
A
D
8va
E7
D.S. al Coda
She's the

Verse 2:
She's the queen of cool
And she's the lady who waits
Since her mind left school it never hesitates
She won't waste time on elementary talk.

Chorus 2:
'Cause she's a Twentieth Century Fox
She's a Twentieth Century Fox
Got the world locked up inside a plastic box.

Riders On The Storm

Words & Music by The Doors

Am
Em
a long hol - i - day;
let your child - ren play.
If you
Take him by the hand;
make him un - der stand.
The
D
C
Em
2nd time to Coda I
give this man a ride, sweet
fam - i - ly will die.
Kill - er on the road.
Yeah.
world on you de-pends, our
life will nev - er end.
Got - ta love your man.
(end Rhy. Fig. 1)
hold
Guitar solo
Em
1/2
Am
1/4
Em
D
C
Em
D.S. al Coda I
hold
2. Girl you

Elec. Piano solo
*Rhy. Fig. 2
N.C.(Em)
(Play 24 times)
Coda I
*Use Rhy. Fig. 2 as a model for improvisation throughout this section.
Em
D.S.S. al Coda II
(Em)
Coda II
Guitar solo
Ri - ders on the storm.
Ri - ders on the storm.

Ri - ders on the storm.
Ri - ders on the storm.
hold
hold
Free time
hold
hold

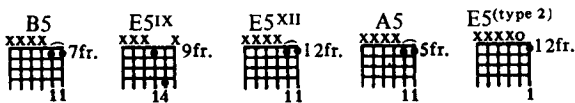
Break On Through

Words & Music by The Doors

Organ solo
w/Riff A (8 times)
w/Riff A (2 times)
Oh! Ev - ery - bod - y loves my
ba - by. She gets. She gets.
w/Riff A (2 times)
D.S. al Coda
She gets. Yeah.
3. I found an
Coda N.C.
Break on through oh! Oh yeah!
E7#9
Rhy. Fig. 1
(end Rhy. Fig. 1)
Verse 4:
w/Rhy. Fig. 1
Made the scene, week to week, day to day, hour to hour.
D
w/Riff B
N.C.
Gate is straight, deep and wide. Break on through to the
oth - er side. Break on through to the oth - er side.

Verse 3:
I found an island in your heart,
A country in your eyes.
Arms that chain, eyes that lie.

People Are Strange

Words & Music by The Doors

B5
G5
Substitute w/Fill 2 (2nd time)
(B7)
B5
No-one re-mem-bers your name when you're strange when you're strange
when you're strange.
Verse 2: (Piano solo 2nd time)*
E5IX
E5XII
Peo-ple are strange,
*Guitar plays same rhy. part 2nd time for piano solo. (Vocal rests).
A5
E5XII
E5(type 2)
when you're a stran-ger, fac-es look ug-ly when you're a-lone.
2nd time to Coda
Wo-men seem wick-ed, when you're un-want-ed, streets are un-ev-en
Guitar solo
*B7
Em
when you're down.
*Chord names derived from Kybrds. & bass (Gtr. I out).
Fill 2

B7
Em
D.S. al Coda
Coda
E5IX
EXII
B7
G5
When you're
When you're strange, fac - es come out of the rain.
hold
B7
G
B7
When you're strange, no-one re - mem - bers your name. When you're strange,
rit.
when you're strange, when you're strange.
*w/trem. bar
*Gradually pull up on bar.

Hello, I Love You

Words & Music by The Doors

Chorus:
w/Riff A (4 times)
A G N.C.
lo, I love you, won't you tell me your name? Hel -
A G N.C. A G
lo, I love you, let me jump in your game. Hel - lo, I love you, won't you
N.C. A G N.C.
tell me your name? Hel - lo, I love you, let me jump in your game. She
Verse 2:
A G A G A G A G
holds her head so high; like a stat - ue in the sky. Her
T
A
B
5 5 3 5 5 7 5 5 7 7 8 8 7 7 8 8 10 10 12 12 10 10 12 12 14 14 12 12 10
A G A G A G A G
arms are wick - ed and her legs are long. When she moves, my brain screams out this song.
T
A
B
7 9 9 7 10 8 8 7 5 5 3 3 5 5 7 8 8 7 7 5 5 3 5 5 3 3 3 (3) 4
N.C.
Verse 3:
Bb Ab Bb Ab
Side - walk crouch - es at her feet, like a
T
A
B
5 1 1 3 3 3 5 5 5 8 8 8 6

Bb Ab Bb Ab Bb Ab Bb Ab
dog that begs for some-thing sweet. Do you hope to make her see you, fool? Do you
hope to pluck this dus-ky jew-el? Hel-lo! Hel-lo! Hel-lo!
Hel-lo! Hel-lo! Hel-lo! Hel-lo!
Repeat ad lib. and fade
Hel-lo! Hel-lo! Hel-lo! Hel-lo!
*Lead vocal ad lib. until fade.

Love Street

Words & Music by The Doors

Verse 2:

Am G Gm F

She has robes_ and she has mon-keys, la - zy dia - mond stud-ded flun - kies.

hold hold hold hold

Gm Am B♭ Fmaj7

She___ has wis - dom_ and knows what to do.______________

hold hold hold hold

Gm Fmaj7 B♭ A5 A A7

She has me and she has you.______________

hold hold hold- hold-

Piano solo
Bm
A
Am
G
rake
hold
Bm
A
Am
G
3
Am
Bm
C
She has wis - dom, and knows what to do.
Gmaj7
Am
Gmaj7
C
She has me, and she

G
A
Verse 3:
*w/Rhy. Fig. 1 (3 times)
12
has you.
3. See additional lyrics (spoken verse)
hold
*Consider Rhy. Fig. 1 a model for improvisation.
Gm
F
C
D
Dsus2
D
Dsus4
D
Dsus2
D
Verse 4:
Bm
A
Am
She lives on Love Street. A - ling - ers long on
G
Bm
A
Am
Love Street. She has a house and gar - den. I would like to see

Verse 3: (Spoken)
I see you live on Love Street,
There's the store where the creatures meet.
I wonder what they do in there;
Summer Sunday and a year.
I guess I like it fine so far.

Spanish Caravan

Words & Music by The Doors

Gtr. II (Harpsichord arr. for Gtr.)
B5
C7
hold
hold

B5
Am7
hold
D
Gm7
C
Fm7
B♭
F♯m7
B

Verse 1:
Em
Am
B7
Em
Car - ry me car - a - van, take me a - way.
Am
B7
Em
Take me to Por - tu - gal, take me to Spain.

Am Em B7/F♯ Em

An - da - lu - si - a, with fields full of grain,___

hold hold hold

Am Em/B B7add11/F♯ Em

I have to see you a - gain___ and a - gain.

hold hold hold hold

D7sus2
D7
Take me Span - ish car - a - van, yes I
hold
D7sus4
D7
D7sus2
Free time
C
B
know you can.
A tempo
N.C.(Em)
Gtr. III (Elec.)
f w/maximum fuzz tone

(B5)
(C7)
(B5)
(Am7)
(D)
(Gm7)
(C)
(Fm7)
(B♭)
(F♯m7)
(B)
Verse 2:
N.C.(Em)
Trade winds find
(Am)
(B7)
(Em)
(Am)
Gal - li - ans lost in the sea.
I know a trea - sure is

(B7)
(Em)
(Am)
(Em)
(B7/F♯)
wait - ing for me.
Sil - ver and gold and the moun - tains of
(Em)
(Am)
(Em/B)
(B7add11/F♯)
(Em)
Spain;
I have to see you a - gain, and a - gain.
(D7)
Take me, Span - ish car - a - van,
yes I know you can.
(C)
(Bm)

Wild Child

Words & Music by The Doors

ter - ri - ble child,
not your moth - er's or your
fath - er's child.
You're
our child,
scream - in' wild.
A
8va
hold
A♭
hold
N.C.(Gm)
N.C.(C7)
T
A
B

(Gm)
(C7)
(G)
With
Bridge:
B♭
C
B♭
hun - ger at her heels,
free - dom in her eyes,
she dan - ces on her knees,
C
B♭
A
i - rate prince at her side,
star - ing
hold

Ab
N.C.(Gm)
into the hol-low i-dol's eyes.
hold
Wild child, full of grace, savior of the human race.
Your true face, your true face,
hold
your true face.
Spoken: "You remember when we were in Africa?"

Peace Frog

Words by Jim Morrison. Music by The Doors

Em
Guitar solo
G7
8va
Dsus4
rake
G7(3)
A7(3)
Spoken: "Indians scattered on dawn's highway bleeding; ghosts crowd
Eb
C
D7(3)
the young child's fragile, egg-shell mind."

Verse 3:
G5
w/Rhy. Fig. 1 (2 times)
Blood on the streets. In the town of New Ha - ven; blood stains the roofs and the
palm trees of Ven - ice.
Blood in my love in the ter - ri - ble sum - mer;
blood - y red sun of fan - tas - tic L. A.
w/Rhy. Fig. 1 (1st 3 bars only)
Blood screams her brain they chop - off her fin - gers.
Blood 'll be born in the birth of a no - tion.
Gm7
E
Gm7
E
Blood is the rose of mys - te - ri - ous un - ion.
G5
E
G5
E
G5
E
G
Yeah, blood in the streets, it's up to my an - kles.
G5
E
Gm7
E
G5
E
Blood in the streets, it's up to my knee.
Blood in the streets, the town of Chi - ca - go.
G5
E
G5
E
G5
E
Blood on the rise, it's fol - low - in' me.
Segue to Blue Sunday

Blue Sunday

Words & Music by Jim Morrison

B♭5 C Fmaj7
now I have found my girl. My
8va
loco
hold
Chorus:
D♭ C
girl a - waits for me in ten - der time.
hold hold hold
B♭5 C B♭5 C N.C.
My girl is mine, she is the world, she is my
hold
Fmaj7
Guitar solo
girl. La, la, la, la, la, la.

D♭
C
B♭maj7
Fmaj7
Chorus:
D♭
My girl a - waits for
hold
me in ten - der time.
C
B♭5
C
My girl is mine,
hold
B♭5
C
rit.
N.C.
F
she is the world she is my girl.
hold
hold
rit.

Soul Kitchen

Words & Music by The Doors

w/Rhy. Fig. 1
A7♯9
D
guess I bet - ter go now. I'd
real - ly like to stay here all night. The
A7
cars crawl past all stuffed with eyes. Street lights shed their
hol - low glow; your brain seems bruised with numb sur - prise.
(Bend both notes)
1/2
Still one place to go, still one place to go.

Chorus:
A7 D E D E D
Let me sleep all night in your soul kitchen,
hold hold hold hold
E D E D E D
warm my mind near your gentle stove.
Turn me out and I'll wand-
2nd time to Coda
der ba - by. Stum-bling in the ne-on groves. Well your
Verse 2:
N.C. (Guitar tacet)
fin-gers weave quick mi-na-rets, speak-ing se-cret al-pha-bets. I light an-oth-er
ci-ga-rette, learn to for-get. Learn to for-get.
D.S. al Coda
Learn to for-get. Learn to for-get. Let me

Coda
E
Guitar solo
A7
D
stum-bling in the ne - on groves. Yeah, hey!
hold
1/2
hold
8va
loco

A7#9 D A7#9 D A7#9 D A7#9 D
Rhy. Fig. 2
(end Rhy. Fig. 2)
Well the
w/Rhy. Fig. 2 (2 times)
clock says it's time_ to close_ now._ I
know I have_ to go_ now._ I
real ly want_ to stay_ here all_ night._ All_ night._
(Bend both notes)
1/2
1
All_ night!_
Freely
A5
(Bend both notes)
1/2
T
A
B

Touch Me

Words & Music by The Doors

Chorus:
Db
Gb
prom-ise that you made?
Now I'm gon-na
T
A
B
Fm
Gb
Ab
Db
Db6 Db
Gb
love you 'til the heav-ens stop the rain.
I'm gon-na
Fm
Gb
Ab
Gb
Db
love you 'til the stars fall from the sky for you and I.
2nd time to Coda
Db5
N.C.(Am)
Am
Am9
Am Am9
D.S. al Coda
Come on, come on, come on, come on now
Chorus:
Coda
Gb
(Gtr. out)
Fm
Gb
Ab
Db
Gb
I'm gon-na love you 'til the heav-ens stop the rain.
I'm gon-na
Fm
Gb
Ab
Gb
Db Gb/Db Db Gb/Db
love you 'til the stars fall from the sky for you and I.
Db Gb/Db Db Gb/Db
Kybds.
Sax solo
*w/Rhy. Fig. 1 (9 times)
Am
w/Rhy. Fig. 1
(1st bar only)
A5 G5 A5

Love Me Two Times

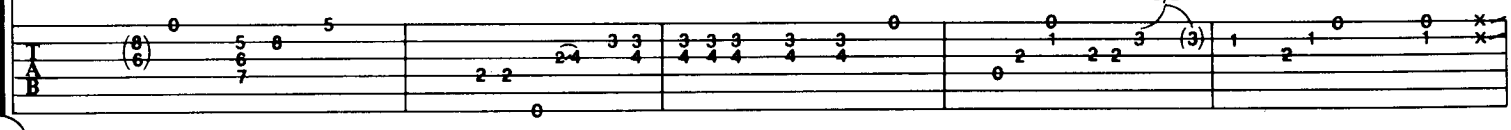
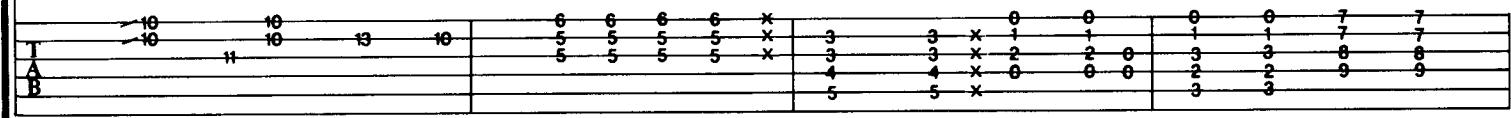
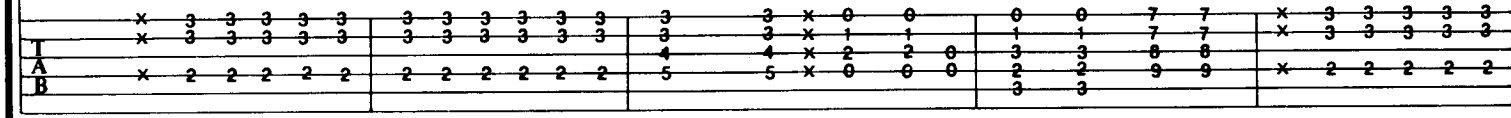
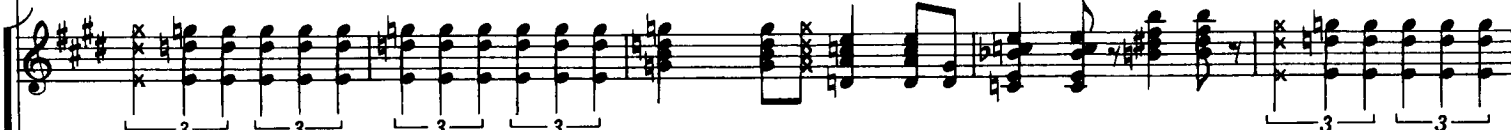
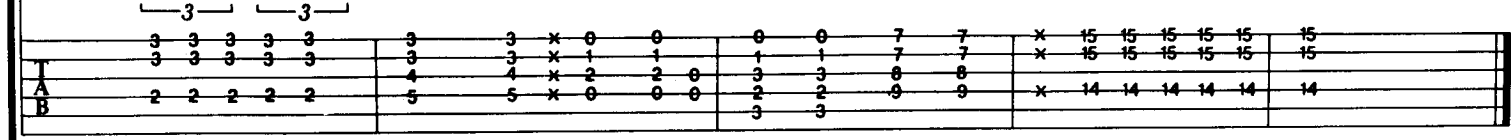
Words & Music by The Doors

C7
G
D7sus2
C7
B7
N.C.
Love me two times,
I'm goin' a-way.
Love me one time.
Verse 2:
Do not speak.
Love me one time.
A
N.C.
Yeah, my knees got weak.
Love me two times girl,

D7sus2
C7
last me all through the week.
hold
1/2
G
D7sus2
C7
B7
Em7
Love me two times, I'm goin' a - way.
D7sus4
N.C.
Love me two times I'm goin' a - way. Oh yeah!
Kybd. solo

A
A7
hold
N.C.
G
D7sus2
C7
B7
Em7
hold
hold
G
D7sus2
C7
B
N.C.
tr
Verse 3:
N.C.
Love me one time.
tr
Could not speak.
Love me one time ba - by.
A
A7
1/4

N.C.
D7sus2
Yeah, my knees_ got weak._
Love me two time girl._
tr
hold
1/2
C7
G
D7sus2
Last me all through the week.
Love me two times,_
C7
B
N.C.
I'm goin' a - way._
Love me two time babe._
A
A7
Love me twice to - day._
Love me two time babe,_

N.C.
D7sus2
'cause I'm goin' a-way.
Love me two time girl,
One for to-mor-row,
hold
hold
D7
C7
G
D7sus2
C7
B7
one just for to-day.
Love me two times
I'm goin' a-way.
hold
Em7
G
D7sus2
C7
B7
Em7
Love me two times
I'm goin' a-way.
G
D7sus2
C7
B7
Em7
Love me two times I'm goin' a-way.

Not To Touch The Earth

Words & Music by The Doors

⑤5fr.
D
Chorus:
N.C.(Gm)
run.
Run with me,
Riff B
(Fm)
(Gm)
run with me.
Run with me,
D5
N.C.(Em)
let's run.
(end Riff B)
w/Riff C (3 times)
The man - sion is warm at the top of the hill.
Riff C

Rich are the rooms and the com-forts there.
Red are the arms of lux-
w/Riff C (1st bar only)
w/Fill 1
u-ri-ant chairs. And you won't know a thing 'till you get in-side.
Riff D
Dead
(end Riff D)
1/2
w/trem. bar
*Hammer on to notes w/out picking.
w/Riff D (2 times)
pres-i-dent's corpse in the driv-er's car, the en-gine runs on glue and tar.
N.C.
Come on a-long, not go-in' ver-y far; to the east, to meet the Czar.
Chorus:
N.C.(Am)
(Gm)
Run with me, run with me.
Riff E
(end Riff E)
Fill 1

(Am)
N.C.(E5)
Run with me, let's run.
N.C.(Fm)
Rhy. Fig. 1
(end Rhy. Fig. 1)
Whoa!
Some
w/Rhy. Fig. 1 (2 times)
out - laws live by the side of a lake; the min - is - ter's daugh - ter's in
love with a snake who lives in a well by the side of the road.
F5
Rhy. Fig.2
w/Fill 2
w/trem. bar
Wake up girl, we're al - most home.
Fill 2
Gtr. II

(end Rhy. Fig. 2)
F5
w/trem. bar
w/Rhy. Fig. 2 (13 times)
w/Fill 3
We should be in - side the ev - 'ning.
Sun, sun, sun.
Burn, burn, burn.
Soon, soon, soon.
Fill 3 8va
Gtr. II

Moon, moon, moon. I will
burn you soon. Soon,
soon.
Free time
F5/G♭
8va
loco
w/max fuzz distortion
F5
D♭♮11
F5
Spoken: "I am the Lizard King, I can do anything."
(ad lib. trem. bar effects, detuning strings, etc.)

GUITAR TAB GLOSSARY

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

BENDING NOTES

HALF STEP: Play the note and bend string one half step.*

WHOLE STEP: Play the note and bend string one whole step.

WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.

TWO STEPS: Play the note and bend string two whole steps.

SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.

PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.

PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.

BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

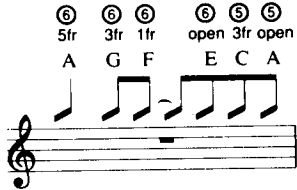
UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.

DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

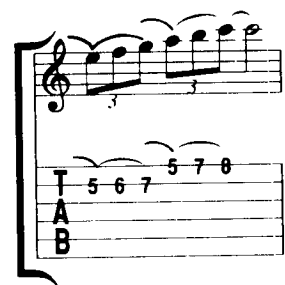
*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

RHYTHM SLASHES

STRUM INDICATIONS: Strum with indicated rhythm.

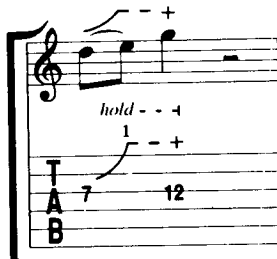
The chord voicings are found on the first page of the transcription underneath the song title.

INDICATING SINGLE NOTES USING RHYTHM SLASHES: Very often single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS

HAMMER ON: Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.

LEFT HAND HAMMER: Hammer on the first note played on each string with the left hand.

PULL OFF: Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.

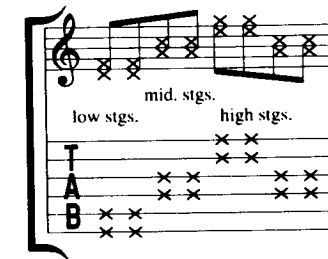
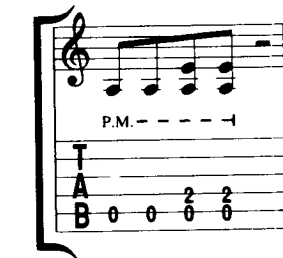
FRET-BOARD TAPPING: "Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.

TAP SLIDE: Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.

BEND AND TAP TECHNIQUE: Play note and bend to specified interval. While holding bend, tap onto note indicated.

LEGATO SLIDE: Play note and slide to the following note. (Only first note is attacked).

LONG GLISSANDO: Play note and slide in specified direction for the full value of the note.

SHORT GLISSANDO: Play note for its full value and slide in specified direction at the last possible moment.

PICK SLIDE: Slide the edge of the pick in specified direction across the length of the string(s).

MUTED STRINGS: A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).

PALM MUTE: The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.

TREMOLO PICKING: The note or notes are picked as fast as possible.

TRILL: Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.

ACCENT: Notes or chords are to be played with added emphasis.

STACCATO (Detached Notes): Notes or chords are to be played roughly half their actual value and with separation.

DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke (⊓) or upstroke (v) of the pick.

VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

HARMONICS

NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.

ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

TREMOLO BAR

SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.

UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.

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